METAMANHATTAN

Whitney Museum of American Art, Downtown Branch
Federal Hall National Memorial, 26 Wall Street
January 12 — March 15, 1984

METAMANHATTAN presents works by artists and architects that contribute to a transformation of the metropolis of Manhattan. The exhibition concentrates on projects from the last twenty years that have been proposed in visual form but which have not been fully realized. Such ideas provide a stimulating critique of contemporary urban life, as well as imaginative suggestions as to how it might be changed. In assembling a variety of approaches to the concept of urban transformation, the exhibition provokes a wide range of related social, environmental, and cultural issues.

Many of the proposals in this exhibition would result in changes to the outward appearance of Manhattan. Some of the works present an interpretative vision of the city that alters not its physical form, but our perceptions of it. All of the proposals make a creative contribution to the ongoing debate about the manner of our city's future development.

A number of artists and architects have approached the problem of transforming Manhattan by working on the large-scale symbols of the city that already exist. Architects Simon Ungers, Laszlo Kiss and Todd Zwigard suggest the addition of a luminous glass pleasure-dome atop the otherwise banal Pan Am Building on Park Avenue. Allan Wexler and Richard Haas, on the other hand, deal with the minimal twin shapes of the World Trade Center, the towers of which dominate the visual environment of Lower Manhattan. Wexler's scheme involves periodically re-arranging lighting patterns so that the buildings become a huge electric billboard. Similarly, Haas proposes painting the full-scale shadows of the Empire State and Chrysler Buildings onto the World Trade towers. By doing so, he would not only modify the Trade Center's severe appearance but would also juxtapose old and new symbols of Manhattan in a single monument.

Roger Ferri's design for a new building at Madison Square re-thinks one of Manhattan's most ubiquitous architectural conventions — the skyscraper. His soaring glass and steel structure is intended to support a cascading landscape of rocks, soil, and trees in which wild animals could freely wander. In this unusual scheme, Ferri aims to give office workers direct access to a stimulating natural environment. The often antagonistic relationship between residential and commercial buildings is another common dilemma in Manhattan. In response to this problem Diana Agrest and Mario Gandelsonas propose to add an apartment tower to an existing building on 71st Street. The residential addition is designed in the form of a clocktower thus giving it both a community function and an appropriate sense of scale.

In the stringent economic climate of the 1980s, the re-use of existing buildings and spaces is an important element in many contemporary architectural schemes. Not only do such schemes save money, but they also minimize disturbance to the environment. Steven Holl's *Bridge of Houses* proposal, for example, is sited in a Chelsea neighborhood rapidly changing from an industrial warehouse district to a residential area. Holl's re-use of an abandoned railway bridge as the support for a variety of housing needs retains an important physical feature of the Chelsea area while recognizing its new character. The proposed *" 'Do-Not' Drive-In"* by Jeremie Frank (of John M. Storyk Associate) is part of a larger re-development scheme which would change four unused piers on the West side into vigorous

Saul Steinberg, *Eighth Street*, 1966

entertainment venues. Her scheme incorporates old car bodies as permanent seating fixtures and includes a giant mirror designed to reflect the unusual scene over the encircling sea.

A more gradual kind of regeneration is involved in Alan Sonfist's *Time Landscape* project. Having done considerable research into the natural vegetation of Manhattan island at the time the first white settlers arrived, Sonfist proposes to re-establish small rectangular plots of the original topography throughout the city. The small landscapes would reveal the natural foundations on which our modern metropolis is built and inject much needed greenery into the urban environment.

In many ways Central Park epitomizes the present character of Manhattan. An artificial park designed specifically for the recreation of a large urban population, it is one of New York City's most enduring monuments. For this reason, the park has always attracted the imagination of the city's artists and architects. Christo's latest project involves the placing of 11,000 "gates" festooned with colored fabric along the park's many walkways. As important as the finished work itself is the process of community debate and involvement which Christo's work invariably entails. Lorna McNeur's *Central Park Project* reveals quite a different approach. It proposes that some basic configurations of the plan of Manhattan can be found within the plan of Central Park. Her schemes draw attention to the formal analogies between the layout of the park and the island, finally proposing that the park be extended out into the rational grid of Manhattan.

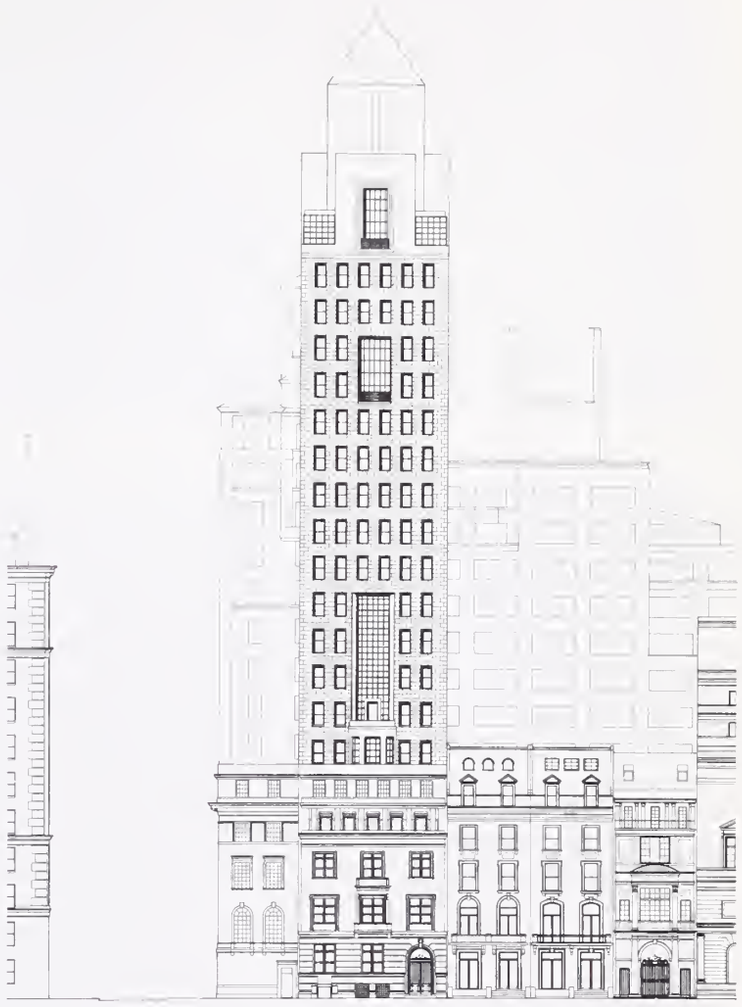
Architectural schemes on this scale are less common now than they were in the halcyon days of the 1960s, a time marked by proposals of great audacity and optimism. Buckminster Fuller's famous scheme to place a huge geodesic glass dome over mid-Manhattan exemplifies an all-encompassing attitude to urban change which has largely disappeared today. An exception is a project called *Manhattan Eruptus* in which the island has been divided between a number of firms proposing far-reaching changes to the present city. One part of this project, designed by a group of young architects known as BumpZoid, is represented in this exhibition. Focused on the Lower East Side, their scheme

calls for additional parks and monuments to be constructed and the extension of existing housing projects and bridges out into the East River.

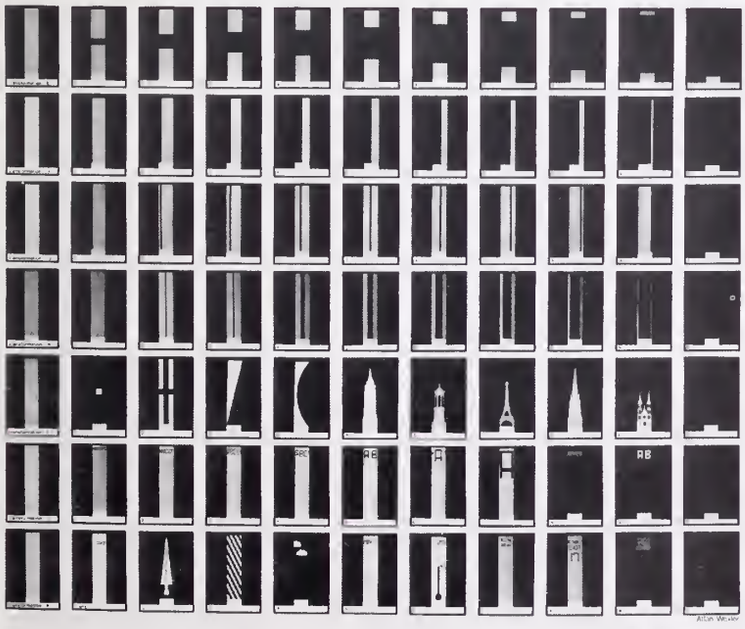
As an apparently rundown working-class area of the city, the Lower East Side is often the site for proposed urban changes. As long ago as 1965, Claes Oldenburg sketched his *Proposed Colossal Monument for Lower East Side, New York: Ironing Board* for the area. More recently the Lower East Side has attracted both property developers and those determined to prevent their encroachment. The anti-gentrification campaign, which recently included opposition to a proposed scheme for an artists' housing development in this area, inspired many artists to give visual form to the relationship between social change and the built environment. Such artists conceive their work as part of a wider involvement with community action groups, an attitude exemplified in this exhibition by the works of Michael Anderson and Michael Lebron.

It would be a mistake to assume that architectural projects are the only means of achieving urban transformation. Another important contribution has been made by those artists who have sought to change the way we see the city surrounding us. In Donald Sultan's painting *Building Canyon, October 27, 1980,* the forms of the city are reduced to a collection of sharp monochromatic shapes. Saul Steinberg and R.O. Blechman present a more whimsical view of urban life, combining fantasy with an undercurrent of satire. Similarly, Billie Tsien translates a sense of the irony of history into an imaginary monument. Her *Columbus Circle Proposal* creates a fictional hole linking the United States with China. This hole fulfills the original aim of Columbus himself — the "opening up" of a new route to the Far East.

This introduction covers only a small selection of the works in METAMANHATTAN. The variety of ideas contained in the exhibition as a whole gives some indication of the vital contribution that imaginative visual thinkers can make to the transformation of Manhattan.



Diana Agrest and Mario Gandelsonas, *Manhattan Additions I* (north elevation), 1981



Allan Wexler, *Proposal for Manhattan Skyline — World Trade Center,* 1973

METAMANHATTAN was organized by the Downtown Branch of the Whitney Museum of American Art for Federal Hall National Memorial. The exhibition would not have been possible without the cooperation of Federal Hall Associates and the National Park Service. We thank the following individuals for their assistance: Stevens Laise, Director of Federal Hall Associates; Robert Mahoney, Diane Duszak, Mark Drucker and Randall Hart of the National Park Service.

We would like to thank the artists, architects and collectors who have so generously lent works to the exhibition. Our gratitude is due to Brooke Alexander Inc., Michael Anderson, Lucian Andrei, Richard Armstrong, BlumHelman Gallery Inc., Richard Goodwin, Wenda Habenicht, Lorna McNeur and Karl Willers for their assistance during the organization of the exhibition.

Lorna McNeur wishes to thank Claud Charron, Cristina Viviani, Peter Klambauer and Torben Berns for their help with the New York Project and Carleton University, Ottawa, for financial support towards participating in the exhibition.

The exhibition was organized by the following Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program: Geoffrey Batchen, Ingrid Schaffner, William Sofield and Mary Trasko.

The Downtown Branch of the Whitney Museum of American Art, operated under the direction of Lisa Phillips, Associate Curator, Branch Museums with Karl Willers, Assistant Branch Manager, is supported by the business community of Lower Manhattan.

METAMANHATTAN presents at least two kinds of approaches to the nature of transformetion. Artists, by the nature of their work, present private views end effect e kind of transformation of how we see collectively. Architects, in contrast, fully realize their transformations with actual structures. Unbuilt or unfeasible architectural proposals cen, however, be appreciated on the seme level as works of ert.

The quantity of work concemed with this thema raises tha question of why Manhattan has so frequently been the subject of transformation by artists end architects One obvious reason is that more artists and architects reside here than in eny other city in the world But for more profound reasons, Manhettan epitomizes contemporary civilization. The city and its architecture symbolize the cultural, economic end communicative institutions by which we define our society Thus works that re-envision Manhaltan inter comment on and contribute to our perception of sociaty as a whole. These commenteries range from satira to criticism to celebretion

The works which setirize society sometimes reposition its achievements so that their velua can be inverted. Claes Oldenburg sites a haticopter landing platform on a giant ironing board end locates it over the Lower East Side. The shepe of the ironing board echoes the shape of the island and could be viawad from the air as a sort of personalized welcome-mat Another artist whose work pokas fun at our sense of achievement is R. O Blechman. Transforming the twin towers of the World Trade Center into windmills evokes many comparable images Windmills ceil to mind Holland end the original Dutch colony on Manhattan. The drawing also satirizes the international financiel market one imaginas businessmen, like Don Quixote, jousting with windmills, each battling powerful and imaginary foes.

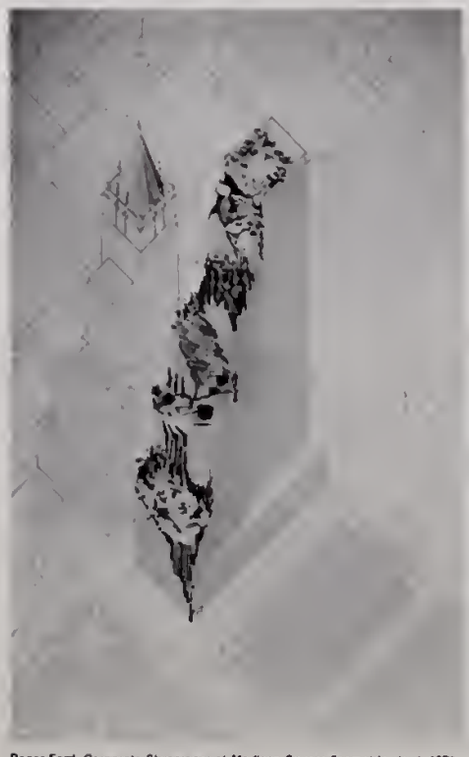
Other works create tension or e discrepency between the artist's view and the real view of a location in the city. Donald Sultan's paintings are beautiful ebstractions of street canyons They also suggest the artificieiity of the cityscape by translating urban architecture into geological phenomena devoid of human presence Manhattan epitomizes human existence explicitly divorced from the natural world Another absence, that of nature in the city, is the theme of Alan Sonfist's "Time Landscapes." These tiny gardens of the island's original vegetation located across the length of Menhattan would visually juxtapose the island's geological past with its concrete present

Fountains suffuse natural landscepe into their surroundings The fountain proposed for Times Square by Alice Aycock and James Freed elso playfully suggests an impossible ancient past for Manhattan: that this was the fountain that fad the "Omphalos" that "onca upon a time.. existed on tha island now called Manhattan." Their myth-making emphasizes the contamporary city's briaf past with a whimsical critical tone.

Celebration can ba seen as the imposition of humor or humaness onto a view of the city Martha Diamond's paintings of New York buildings are portraits rather than cityscapes. Her loosa brush-strokas and highly chargad colors make the mere structures into moody presencas. Red Grooms animates the city into a lass tampermental creatura. With a few quick pen-strokas he manages to give tha formidable Greek Revival facada of 52 Wall Street a sansa of humor Tod Williams and Associatas attempt to make human the real scala of the city Their proposal for an airshaft atrium, comparad to the chroma and glass extravagenca of other contemporary architectura, is both modast and humane in its proportions.

Tha city, in tha eyes of thesa artists and architects, becomes an exciting and accommodating placa, one of infinita visions and re-visions. The images and schemes prasantad hare draw attantion to what exists and open our eyes to what tha city could ba

— I.S.



Roger Ferri, *Corporate Skyscreper at Madison Square* (isometric view), 1978

Yvonne Jacquette, *Aerial View of 33rd Street*, 1981

Claes Oldenburg, *Proposed Colossal Monument for Lower East Side, New York: Ironing Board*, 1985

P.A.D.D., *Stop Gentrification*, 1982

Lorne McNeur, *Central Park Project* (model), 1979-80

Donald Sultan, *Building Canyon, October 27, 1980*

Steven Holl, *Bridge of Houses, Chelsea* (looking west at 20th Street), 1979-82

The rapid and continual changes transforming Manhattan provoke consideration of a larger issue concerning the role of architectural culture, both the production of designers and the advocacies of critics, in shaping the city. Architects designing for Manhattan must come to terms with unprecedented urban congestion in addition to the profits and ambitions which continue to make such an impact on the island's built environment. Conventional architectural practice involves creating a socially- and environmentally-considerate architecture, while working within the financiel mechanisms and power structures that define the contemporary economy. Ideally, New York architects also have the ethical responsibility of designing buildings worthy of the city's great tradition as an unparalleled assemblage of metropolitan architecture.

Several of the architectural schemes exhibited here reveal a position highly conscious of integrating these dual formal and social responsibilities. Roger Ferri's innovative skyscraper designed for Madison Square accepts the corporate high-rise as a manifestation of great environmental impact (at present unavoidable), making it all the more imperative to examine its potential in a responsible, formally-inventive way. By giving the users of the building direct access at every level to tha cascading natural landscape, Ferri attempts to conceive an inspiring setting for those who must spend so much time at their place of work.

Tha architect's situation becomes even more problematic when dealing with the issues of gantrification. Whether such changes "improve" the quality of life in a neighborhood is enormously complex — it can depend on whether one is moving in or moving out. Should the community of designers refuse to take part in these "disruptive" transformations or rather recognize them as part of an inevitable process to which they ought to contribute in a positiva way?

Each proposal and each site involve a different set of implications, but it is possible to discuss one aspect of the architect's involvement. We know New York to be a city of neighborhoods each with its own character although the phenomenon of gentrification has had a levelling effect throughout the city, compromising to some extent its rich and varied urban experience. By responding to the eccentricities of a particular place, the architect can contribute an addition sensitive to the character of the area such as Steven Holl's scheme which accommodates a variety of housing types on an unused railway bridge in Chelsea. Holl's project does not eliminate any existing housing units although anti-gentrification proponents might argue that they would contribute to the "upgrading" of the area, eventually forcing out those who found Chelsea's new residential standards too costly.

An alternative position can be seen in the anti-gentrification works by members of Political Art Documentation /Distribution (P.A.D.D.) which attempt to create an awareness of the forces underlying the systematic displacement of individuals and establishments throughout Manhattan. It is crucial to note that these works are conceived in conjunction with community action and political involvement because a poster proclaiming "Stop Gentrification" can draw attention to the phenomenon, although it does not bring the process to a halt in and of itself. In these works it seems that the message overrides tha medium as the artists attempt to communicata with an audience through the gallery installation, just as an article in a newspaper or journal might succeed in reaching new readers

Of course, architects also can engage in political involvement in conjunction with their professional roles. The national organization "Architects for Social Responsibility", which attempts to craate public awareness of the catastrophic consequences of nuclear war as well es the negative effects that massiva arms expenditures have on the quality of life in America, would be one example.

The degree to which architects choose to integrate or isolate their artistic production from their political views is a matter of personal choice. Considering the professional boundaries in which they operate, it seems that contemporary life and architectural production are too complex to avoid living any number of contradictions.

The anti-gentrification works and the architectural projects reveal two very different strategies of action which interact within the complex network of urban transformations: P.A.D.D. opposes the existing mechanisms through community involvement and political intervention, while the architect responds artistically and intellectually to present day needs and constraints.

— M.T.

The word 'transformation' encapsulates three different kinds of potential change.

1. a change in outward form or appearance
2. a change in character or condition
3. a change in composition or structure

Each of these approaches to change is represented in METAMANHATTAN. Many critics would argue that of these three it is only the third, the structural, which is able to engage the fundamental basis of an urban metropolis like Manhattan — its operation as a social entity. It is thus the only approach which promises a real and sustained transformation of contemporary urban life. Moreover, these critics would assert that it is a mistake to assume that the incorporation of the first two aspects of transformation necessarily leads to the third. Given the speculative nature of METAMANHATTAN as a whole, it seems worth considering some of the more exemplary pieces in the exhibition from this different perspective.

Roger Ferri's design, for instance, is an undoubtedly attractive critique of one of Manhattan's most pervasive architectural forms — the skyscraper. However, despite its formal innovation, the building remains essentially little more than yet another monument to corporate power, only in this case decorated with a fanciful layer of dirt and rocks. The addition of landscape elements to the facade may well improve the visual outlook of the workers inside the building but this improvement serves only to boost morale and accordingly functions primarily to encourage greater productivity and greater profits.

From the 'structural' point of view it seems questionable whether the real working conditions of these office-workers — the unequal relationship between themselves and their employers, their lack of control over the products of their labor — would be changed at all in this building. The same argument could be made of so many of the architectural schemes that have been conceived for contemporary Manhattan. If a proposed building is likely to do no more than make our society's basic inequalities more palatable, then in 'structural' terms it becomes an instrument which will contribute to the resistance of change rather than to its encouragement.

A number of the non-architectural works in METAMANHATTAN make a similarly arguable contribution to our awareness of the social side of urban transformation. Many contemporary artists mistakenly assume that their work is autonomous and somehow separate from other aspects of social life. By confining their energies to the realm of sensibility such artists imply a criticism of the existing aesthetic order, but ignore the ugliness of the social system from which the aesthetic emanates. Donald Sultan's Building Canyon, October 27, 1980 for example, obviously seeks to extend our perception of the city's formal qualities. By limiting such perceptions to outward appearance the work must inevitably remain a static and superficial interpretation of the 'Manhattan' we all live. In choosing not to link the city's formal qualities to the dynamics of its social structure Sultan, like Ferri, resists the opportunity to suggest through his art the possibility of any real change

The limitation of such thinking is that it concentrates almost entirely on the manipulation of the concrete, on presenting the current social structure in a sparkling new wrapper. It should not be implied from this criticism that the visualization of a new social order is an easy task. The lack of positive images of a socially transformed Manhattan in this exhibition is indeed a testement to its difficulty.

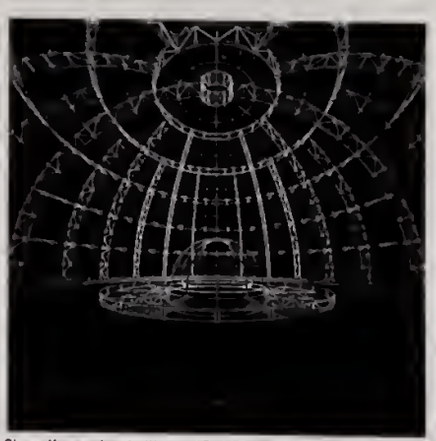
Some artists represented in METAMANHATTAN do at least acknowledge the structural nature of urban life. By various means their work seeks to reveal the social processes which underlie the activities going on in our city. Michael Anderson's Exposing Layers argues that the 'development' of areas like the Lower East Side, an operation repeated in every corner of Manhattan, leads to a drop in the quality of life of the original inhabitants. Michael Lebron's Out In the Cold adds further emphasis to this point; "dreams will be shattered by the latest marketing schemes until justice becomes a question of democratic decision-making". Such arguments could well be dismissed as utopian platitudes were it not for the direct involvement of artists like these in the community struggles which their art work documents and encourages.

This sort of involvement must be an essential starting point for any artistic practice that seeks to contribute to a fundamental transformation of Manhattan. Artists and architects do play an important role in the process of change by mediating between the real world and the complex systems of social perception through which we represent that world to ourselves. By means of intelligent and provocative mediation art-works can alter this structured relationship. They can in fact lead us to actively conceive of the possibility of a changed inter-action between the two areas and thus of a changed way of life.

The creative visualization of the possibility of change therefore remains the most difficult and yet most challenging task facing ambitious artists and architects today.

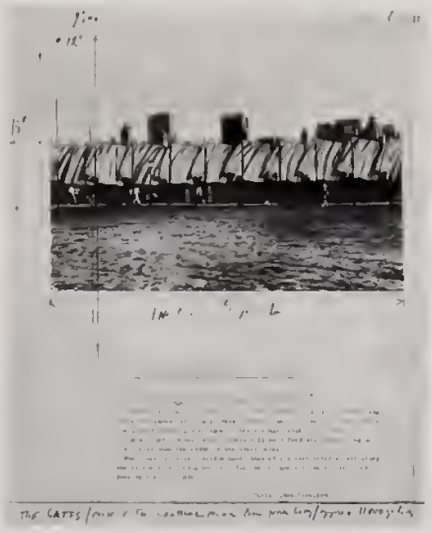
— G.B.

Alan Sonfist, *Time Landscape* (poster detail), 1978-79



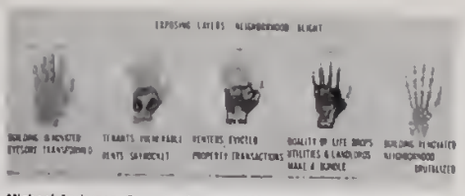
Simon Ungers, Leszlo Kiss and Todd Zwigard (rendered by Michael J. Whitmore), *Pan Am Rooftop Addition* (interior view), 1980

Red Grooms, *52 Wall Street*, 1975



Christo, *The Gates, Project for Central Park, New York*, 1980

Diana Agrest and Mario Gandelsonas, *Manhattan Additions I* (east elevation), 1981



Michael Anderson, *Exposing Layers*, 1982

Tod Williams, Robert McAnulty and John Olsen, *225 Fifth Avenue Project* (model), 1981

It is not coincidental that the exhibition METAMANHATTAN occurs historically at a time when comprehensive planning for the growth and evolution of the metropolis has ebbed. During the past twenty years the emphasis of municipal development has veered from exhaustive redesign to a more modest program of change. This can be attributed to both economic constraints and, more importantly, to a disillusionment with the potential merits of major intervention. This ideological shift is graphically documented by the work of those artists and architects collaborating on the problem of urban transformation.

To better understand this shift, it is first necessary to distinguish between the two dominant approaches propounded. One strategy encourages design which radically alters the structure and composition of the city. This approach finds historical precedent in Manhattan's rich heritage of capable public works projects. Central Park and New York's Public Libraries are but two of the many collaborations in which artists and architects have contributed triumphantly to the betterment of city life. Although works of this scale and magnitude are inconceivable today, many of the proposals exhibited ably themselves with this tradition.

Allegiance to such a monumental past necessarily fosters grand schemes which the current economic and social climate seems unable to maintain or encourage. Nevertheless, many artists and architects readily forfeit potential construction in order that formal, urbanistic issues continue to be explored. The works of Buckminster Fuller, Lorna McNeur, BumpZoid, and Claes Oldenburg characterize this romantic approach. These hypothetical visions reintroduce the possibilities inherent in large scale urban intervention and offer criteria for the evaluation of the city as it exists.

A second and more responsible alternative is offered by those who intend to execute their designs in the public realm. These artists and architects must compromise urbanistic ideologies and tailor personal interests and interpretations to the needs of both patron and site. These functionally specific works serve a purposeful and explicit role in a particular community.

The value of such an approach lies in its focus on local contribution to the development of a neighborhood or region. The works of Agrest and Gandelsonas, Dennis Adams, Richard Haas, Steven Holl, and Tod Williams advocate change through gradual accretion or selective elimination. Although the projects are quite specific in nature, each recommends a responsible, prototypical solution which serves as a model for future development. This interactive method suggests a process which evaluates built work, extracts those elements deemed successful and then synthesizes those elements to create a more effective solution. This cautious, evolutionary process allows for the city to be critical of its growth and to plan for its best interests.

This modest tack is a welcomed reaction to a more totalitarian vision of urban planning. These small scale works avoid the integral dangers of more encompassing strategies. In periods of economic restraint, comprehensive schemes become merely the structural analogues of ruthlessly imposed ideologies. The consequent use of art and architecture for social control is both presumptuous and irresponsible. It is encouraging to see new work which challenges this convention. Many of the works included in 'METAMANHATTAN' fight urban generalization in an attempt to acknowledge the diverse and divergent nature of Manhattan's many cities. As contemporary artists and architects forge a "new" York City it is critical that these real distinctions in scale and intention continue to be exemplary.

— W.S.

CHECKLIST

All dimensions are in inches; height precedes width precedes depth

Dennis Adams
Bus Shelter Model, 1983
Aluminum, plexiglass, wood, photograph, and fluorescent light, 15¼ x 26½ x 14½
Collection of the artist

Diana Agrest and Mario Gandelsonas
Manhattan Additions I (east elevation), 1981
Ink and crayon on paper, 71 x 41
Collection of the architects

Manhattan Additions I (west elevation), 1981
Ink and crayon on paper, 71 x 41
Collection of the architects

Manhattan Additions I (north elevation), 1981
Ink and crayon on paper, 71 x 41
Collection of the architects

Manhattan Additions I (perspective), 1981
Ink and crayon on paper, 40 x 28
Collection of the architects

Michael Anderson
Exposing Layers, 1982
Silkscreen, 14 x 38
Collection of the artist

Alice Aycock and James Freed
Two Fantasies of Mythical Waterworks, 1980
Water, brass, plexiglass, plastic, rubber, steel, motors, pump, stainless steel on wood and masonite base, 56 x 108 x 28
Collection of the artist and architect

R. O. Blechman
New York — Windmills, 1974
Ink and watercolor on paper, 11 x 8½
Collection of Rod McCall

BumpZoid, New York (Ben Benedict and Carl Pucci)
Manhattan Eruptus (project key), 1983
Pencil on paper, 20 x 40
Collection of BumpZoid, New York

Manhattan Eruptus: Zone VI (site plan), 1983
Pencil on paper, rendered by William Petrone, 60 x 40
Collection of BumpZoid, New York

Christo
The Gates, Project for Central Park, New York, 1980
Photograph (by Wolfgang Volz) with fabric, pencil, charcoal, paint, text, and tape on paper, 14 x 11
Collection of Jeanne-Claude Christo

Martha Diamond
Untitled, 1983
Oil on canvas, 60 x 49
Brooke Alexander, Inc., New York

John Fekner
Growth Decay (Park Avenue South), 1978
Photograph, 8 x 10
Collection of the artist

Roger Ferri
Corporate Skyscraper at Madison Square (west elevation showing four buildings in context), 1976
Ink and gouache on paper, 34 x 46
Collection of Augustin Paege

Corporate Skyscraper at Madison Square (isometric view from the southwest showing the square in the foreground and the New York Life Insurance Tower beyond), 1976
Ink and gouache on paper, 50 x 32
Collection of Augustin Paege

Corporate Skyscraper at Madison Square (view from Summit Garden on the 44th floor looking south; view from the 31st floor looking south showing Metropolitan Life Tower beyond; view from 23rd floor looking west across skyline, the Palisades can be seen on the horizon), 1976
Four collages with photographs, postcards, and drawings, 15 x 41 (overall)
Collection of Augustin Paege

Jeremie Frank (John M. Storyk Associates, New York)
"The 'Do-Not' Drive-In": In the Shadow of Westway (plan), 1983
Ink and watercolor on paper, 20 x 52
Collection of the architect

"The 'Do-Not' Drive-In": In the Shadow of Westway (View from the Circle Line; view from Hoboken; view from the backseat; master plan), 1983
Collage and print on silver ozalid mylar, 10 x 52 (overall)
Collection of the architect

"The 'Do-Not' Drive-In": In the Shadow of Westway (side elevation), 1983
Airbrush dyes on board, 20 x 52
Collection of the architect

Buckminster Fuller
Dome for New York City, 1961
Photomontage on cardboard, 18¾ x 13¾
Buckminster Fuller Institute, Los Angeles

Red Grooms
52 Wall Street, 1975
Felt-tip pen on paper, 14 x 17
Marlborough Gallery, New York

Lunch Break on Federal Hall Steps, 1975
Felt-tip pen on paper, 14 x 17
Marlborough Gallery, New York

Richard Haas
Proposal: To Paint the Shadows of the Empire State and Chrysler Buildings on the North Sides of the World Trade Towers, 1975
Pencil on photograph, 16 x 12
Brooke Alexander, Inc., New York

Proposal: To Paint the Shadow of Madison Square Garden, 1975
Gouache on photograph, 20 x 16
Brooke Alexander, Inc., New York

Steven Holl
Bridge of Houses, Chelsea (model), 1979-82
Brass and plaster, 19 x 12 x 62½
Collection of the architect

Bridge of Houses, Chelsea (looking west at 20th Street), 1979-82
Pencil on paper, 28½ x 23
Collection of the architect

Bridge of Houses, Chelsea (axonometric), 1979-82
Ink on paper, 25¾ x 39½
Collection of the architect

Bridge of Houses, Chelsea (perspective), 1979-82
Pencil on paper, 21 x 21
Collection of the architect

Yvonne Jacquette
Aerial View of 33rd Street, 1981
Lithograph, 50 x 31
Brooke Alexander, Inc., New York

Michael Lebron
Out in the Cold, 1982
Colored pencils, magic marker, and press-type on photograph, 38¼ x 49⅝
Collection of the artist

Lorna McNeur
Central Park Project (site plan), 1979-80
Watercolor on paper, 30 x 96
Collection of the architect

Central Park Project (model), 1979-80
Painted wood, 15 x 15 x 30
Collection of the architect

New York — City of Corridors — Home for the Wanderer (site plan), 1983
Ink on paper, 30 x 60
Collection of the architect

New York — City of Corridors — Home for the Wanderer (model), 1983
Painted wood and plexiglass, 15 x 15 x 60
Collection of the architect

Mary Miss
42nd Street Project (model), 1981
Steel and wood, 14 x 46 x 23
Max Protetch Gallery, New York

42nd Street Project (day view; night view; site view; site detail), 1981
Four photographs, 8 x 10 each
Max Protetch Gallery, New York

Claes Oldenburg
Proposed Colossal Monument for Lower East Side, New York: Ironing Board, 1965
Crayon and watercolor on paper, 19½ x 21½
Collection of Carroll Janis

Political Art Documentation/ Distribution, New York (L. Bender, M. Anderson, and E. Cockcroft)
Stop Gentrification, 1982
Acrylic on paper, 24 x 23
Collection of P.A.D.D. Archives, New York

Alan Sonfist
Time Landscape, 1978-79
Poster and color photograph, 16 x 20 and 8 x 10
Collection of the artist

View of New York (Lower Manhattan), 1979
Hand-colored lithograph with photographs, 30 x 30
Collection of the artist

View of New York (Greenwich Village), 1979
Hand-colored lithograph with photographs, 30 x 30
Collection of the artist

Saul Steinberg
Eighth Street, 1966
Watercolor, ink, and collage on paper, 23 x 29
Grey Art Gallery and Study Center, New York University Art Collection

Bleecker Street, 1969
Ink on paper, 22 x 28½
Whitney Museum of American Art, New York P.26.80

Donald Sultan
Building Canyon, October 27, 1980
Oil and graphite tile on masonite, 48½ x 48½
Collection of Carl Lobell

Carl Nicholas Titolo
Upper Fifth Avenue, Guggenheim, 1982
Linocut and applied leads, 4⅝ x 5¾
Terry Dintenfass, Inc., New York

Billy Tsien
Columbus Circle Proposal, 1981
Wax crayon on photograph, 19 x 18¾
Collection of the architect

Simon Ungers, Laszlo Kiss and Todd Zwigard (rendered by Michael J. Whitmore)
Pan Am Rooftop Addition (overall view), 1980
Colored pencil on ozalid paper, 10½ x 10½
Collection of U/K/Z, Ithaca, New York

Pan Am Rooftop Addition (rooftop view), 1980
Colored pencil on ozalid paper, 10½ x 10½
Collection of U/K/Z, Ithaca, New York

Pan Am Rooftop Addition (interior view), 1980
Colored pencil on ozalid paper, 10½ x 10½
Collection of U/K/Z, Ithaca, New York

Allan Wexler
Proposal for Manhattan Skyline — World Trade Center, 1973
Photostat, 17 x 20½
Collection of the artist

Proposal for Manhattan Skyline — World Trade Center, 1973
Photostat, 17 x 20½
Collection of the artist

Tod Williams, Robert McAnulty, and John Olsen
225 Fifth Avenue Project (model), 1981
Plexiglass with paint, 21 x 14 x 14
Collection of Tod Williams and Associates, New York

Tod Williams, Robert McAnulty, and David Warner
225 Fifth Avenue Project (stair model), 1981
Cardboard and plexiglass with spraypaint, 6 x 16½ x 16½
Collection of Tod Williams and Associates, New York